

# THE ELEMENTARY ENGLISH REVIEW

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## Arousing and Discovering Children's Interests in English\*

A SYMPOSIUM BY GRADE-SCHOOL TEACHERS

### TEACHING POETRY IN THE ELEMENTARY SCHOOLS

**F**ROM my experience in teaching I find that practically all children love poetry. I believe with the poet Samuel Coleridge that the proper and immediate object of poetry is the communication of immediate pleasure.

As I want the child's first impression to be inspirational I start the poetry project by reading aloud many rhythmical and fanciful poems to the group. I choose at first those that have a decided rhythm and clear images.

Any time during the day, between classes, immediately after a recess, or near the close of the day I pick up a collection and read a short poem. Poems suitable for developing enjoyment and appreciation are "Fairies" by Rose Fyleman; "What? No Witches in New York?" by Rachael Field; "Vespers" by A. A. Milne; "Sheep" by Carl Sandburg; "Sea Fever" by John Masefield; "London Snow" by Robert Bridges and many others.

After they become familiar with many such poems, an opportunity is given for them to form a poetry club. They organize and plan a club meeting. These club meetings are opened by all members reciting in unison a

favorite poem which has been previously chosen by the group. Then various members of the club read their favorite poems to the group. As enjoyment and appreciation are so often spoiled in the class room by poor reading, only those are allowed to read who have passed the requirements on standards of good reading.

In order to help the pupils see and appreciate the beautiful words and images found in these poems, we have a lesson entirely aside from the poetry work. In this lesson we place on the board many picture words or unusual adjectives and comparisons. Here is a chance to develop the thought that artists paint beautiful pictures with paint but poets use words. So in order to get the best collection of words we go to these familiar poems. Such phrases are brought out as: "The road was a ribbon of moonlight" from "The Highwayman" by Alfred Noyes; "Blue waves whitened on a cliff" from "Barter" by Sara Teasdale; "Where the wind's like a whetted knife," from "Sea Fever" by John Masefield; "The steeples swam in amethyst" from "A Day" by Emily Dickinson.

In other lessons we find words and phrases that suggest unusual and pleasing sounds. Again we go to the poets who are so skillful in handling words. Such phrases are listed

\*Papers read before the Elementary Section of the National Council of Teachers of English, November 29, 1930.

by the pupils: "the multitudinous drumming of their hoofs," from "Sheep" by Carl Sandburg; "He gives his harness bells a shake," from "Stopping by Woods on a Snowy Evening," by Robert Frost; "The busy beetle tapping on the wall," from "Some One" by Walter De La Mare and others from "Bells" by Edgar Allen Poe.

It is surprising how quickly an appreciation develops after helping the pupils find the beautiful expressions in the poems.

Near the end of the term this activity is brought to a close by each member of the club reciting from memory his favorite poem of the year. These poems are mimeographed and each pupil makes an attractive booklet which contains the class's own anthology.

*Cora Addicott*

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#### INTERESTING THE UNINTERESTED

Although adult America is not poetically minded, there is always a latent interest in poetry among children. What appears to be a lack of interest may be due to one of several causes.

In the first place, a poor selection may be responsible for a seeming indifference to poetry on the part of school children. The child of today is frequently over-stimulated, and occasionally precocious. He requires a different type of poem than that usually supplied. It has been my experience that ballad and epic poetry remedy such a situation.

The fact that some teachers require the memorization of poetry is a second cause for a lack of interest among pupils. Intelligent reading and appreciation are more desirable than memory work.

Poetry may leave a pupil indifferent because he feels it to be remote and impersonal. The person who asks of a poem, "How does this make *me* feel?" is usually one who likes poetry. Successful devices for personalizing poetry include a poem bulletin board, the dramatization of poetry, and the collection of pictures to illustrate poems.

Finally, an improper reading of verse may

hinder appreciation. In this instance, I have one suggestion to make, and that is that all concert reading of verse be done in the tone required by the singing teacher.

*Margaret Crossley*

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#### TOPICS FOR COMPOSITION

Last week, the boys and girls of my 5A and 6B class wrote compositions telling of the experiences they had had. The children chose their own topics, and it is interesting to note that the majority of the topics are connected with experiences outside of school.

Of the thirty-five compositions written, the fifteen best had the following titles:

Chasing a Gobbler  
Building a Log Cabin  
Climbing Trees  
Hunting with Father  
Driving  
The Touchdown  
The Slip  
On Time  
Shaking Hands with Byrd  
Missing the Parade  
Luck at Packard Park  
Making a House  
Too Late  
The Show  
Riding my Bicycle

These titles will mean more if a few of the compositions are read.

##### LUCK AT PACKARD PARK

My cousin and I were swinging on swings when she saw two shining nickles in the sand. We went to our mothers and they said they didn't think we could find the person who lost them. We went and bought two popcicles.

##### CHASING A GOBBLER

One day I was out on the farm. My cousin and I were chasing a gobbler. My uncle said for us to stop because we would run the fat off of it.

##### CLIMBING TREES

Florence and I were climbing trees yesterday. We were skinning the cat. I showed Florence a low place. She tried to skin it and she did, but she bumped her head. She said she isn't going to skin it there again.

I have been speaking chiefly of topics for written composition. It is the oral work which leads to the desire to write. During our oral English periods, we discuss and relate the experiences which in many cases are the topics chosen for written work.

Earlier in the fall, many of the children chose broad and uninteresting subjects, and some still do. They are gradually learning to choose a particular phase of a broad subject, and are working toward the one thought idea.

*Neva German*

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#### A DIVERSIFIED READING PROGRAM

Children will read a variety of material if they are only encouraged to do so. Last year we decided to make a chart to serve as a check on the types of books we were reading. Because of the ease in recording, we chose gold stars to represent biography, silver stars to represent poetry, blue stars for history and geography, green for good fiction, and red for dangerous types of reading. This last referred to such series as the Tarzan books, the Sekk'tary Hawkins, and the Motor Boat Boys. They were called dangerous because they kept one constantly interested in the same type of thing without taking one on to further levels of appreciation.

I sought to present many types of books to the children by displaying good books under

the caption "Have you read this?" by telling an interesting incident of the story, by having a book shop at which children "sold" their favorite books, by recommending books that supplemented our history and geography, and especially, by being genuinely interested in any story or book which a child was reading, no matter how trivial the book seemed to me.

As time went on, Ellen was heard to say, as she looked at the chart, "I didn't know I read only stories. I like other things too. I'm going to read something else." Whereupon I knew that she was conscious of a need for something else, and that she would search for books of various types.

When Louis said, "I know just what you meant about those Motor Boat books being dangerous, Miss Hutchison. I tried to read one last night, and it was the dumbest thing I ever read," I knew that our emphasis on a variety of material had helped him to a place where just anything to read wouldn't do.

My problem came to be to find interesting material, to keep friendly relations of confidence between my class and me, to be undogmatic in literary tastes, to be a friendly guide only. The whole check-up proved quite successful and a fifth grade class formed an interest in reading that was a real delight to watch develop.

*Wilma Hutchison*

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# The Correct Evaluation of Children's Interests\*

FLORENCE E. BAMBERGER

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RECENT investigators of children's interests in literature have employed a variety of methods, and have covered a number of different phases of the subject.

Dunn, using the technique of comparative samples, obtained a free expression of the elements in stories that children at the primary level prefer. Jordan, using the checking technique upon pupils' free use of libraries, found out what were the spontaneous interests of pupils in the early adolescent stages—grades one to fourteen. Bamberger, using the technique of free choices, analyzed what in the physical make-up of the book appealed to primary children. The Winnetka studies permitted pupils in the elementary grades to select books for reading and report their preferences. Terman in his *GENETIC STUDIES*, using all types of meticulous experimentation, found what interests gifted children have in play, in literature, in language expression, and the like. A number of reports of investigators in the field of primary education reveal what vocabularies, what topics for oral compositions, what books are read during free reading periods, and the like.

The conclusions from such objective studies seem rather obvious when carefully analyzed. Children are interested in various and sundry things. Among these interests are numbers of things heard, read, or experienced in other ways.

There are two questions involved in considering these established interests. The first

one: from whence are these interests derived? and secondly: where and how do they go from these?

All experimentations, as well as common sense empirical evidence, reveals that interests are built in, that they are not inherited as are color of eyes, curly hair, and the like. Japanese children play at one thing, French, at another because of a social heritage passed on by custom, habit, institutions, and the like. Our American children in like manner exhibit play as well as reading interests because of their social heritage built in by custom, group habits and also in many cases through didactic teaching. It is highly essential for school people to know what these established interests are, and to use such established preferences as a starting point *but never necessarily as the goal*.

The goal in reading should represent those varied reading interests that members in a highly complex modern life need in order to become completely civilized, and to recreate wholesomely. In other words, here, as elsewhere in education, we need to take pupils from where they are to where we think they ought to be. Each one of us must shoulder the responsibility—and it is a great one—of determining “where we think the children ought to be.”

After setting up that as a goal, then skillfully and scientifically we need to build in those interests and establish those habits and attitudes that will become influential in a life-habit of reading.

\*Read before the Elementary Section of the National Council of Teachers of English, November 29, 1930.

# Unharnessing Pegasus\*

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WE ARE told that the winged horse, Pegasus, submitted cheerfully to the golden bridle and served his master Bellerophon faithfully, but what did these two do? The golden youth and the winged horse went careening through the clouds, slashing gaily at chimeras, overtaking rainbows, even making a jaunty attempt to gallop into heaven. No mention is made of their geographic surveys, their scientific measurements, their historical researches. No contemporary statisticians seem to have checked them, and Bellerophon himself was hopelessly light-hearted about the whole matter. He never thought of objective records when there was a fiery sunset to canter through. He never even stopped to compare these sunsets, record their dates, or the length of their burning. But he did slay chimeras and he just missed heaven by the sting of a gadfly.

There is a moral in all this. When the schools harness poetry and attempt to make it pull a little geography, some history, and much hygiene and health, the result is we miss heaven by considerably more than the sting of a gadfly. Pegasus needs a light bridle. Why not relieve him of his harness and see him sail once more?

These are some of the practices in the schools today that prevent such thrilling flights. For instance, I was told recently that a certain grade should not have "How They Brought the Good News," because the children were not old enough to look up the geography of the ride, the dates and the causes. Meanwhile, an inexperienced young teacher who loved the poem and had forgotten all of these facts (if she had ever known

them) had read the poem to the children over and over again. They liked it, but it was the three riders, the three horses and the glorious endurance of Joris that concerned them. Their response was, "Read it again!" not "What was the geographic setting of this episode?"

In another room a young teacher read Stevenson's "Swing" to a group of second graders who had known that poem intimately in the kindergarten and had lived with it all too long in the first grade. The teacher read earnestly to an apathetic audience. At the end she said, "Now, children, which is the most beautiful line in the poem?" No one knew and I prayed that she would not involve me in the half-hearted guessing contest that ensued. After some painful attempts to hit upon the particular line the teacher had in mind, it turned out that "Up in the air so blue" is the most beautiful line in that poem. This was really maddening to the children, because between them they had guessed every line except that one.

Other questions equally common and equally baffling to children are: "Children, what picture does that make you see?" or "Can you tell me that in your own words?" or, worst of all, "Why do you like that poem?"

Suppose by some magic of words or moods, a child really has a shiver up his spine, a moment of sheer delight, how can he put that into words? Such questions break the spell, bring him back to earth, and the poem becomes a pest and an embarrassment to the child.

Another curious school practice is the habit of a subtle and disarming preparation for a poem. The teacher stalks her prey thus:

\*Paper read at the luncheon of the Elementary Section of the National Council of Teachers of English, November 28, 1930.

Teacher: Children, how many of you have flowers at home?

Chorus: We have, we have.

Teacher: What kind of flowers do you have?

Chorus: Roses, geraniums, dandelions, sunflowers.

Teacher: (soothingly): Yes, yes, children. Isn't that lovely to have so many flowers? Geraniums and sunflowers are very pretty, but I am going to read you a poem about a daffodil.

After this Pegasus is so befuddled he submits to the harness and plows like any cart horse. Neither he nor the children know what it is all about.

Now, to reverse the picture, if the children are going to love poetry and read it voluntarily, the school must forget these heavy practices and remember that the major appeal of poetry is emotional, the response we want from the children is a response of feeling—sheer delight, contentment, laughter, complete enjoyment, a quiver of vicarious grief or terror now and then. Children who have this experience with poetry in the schools will read it all of their lives.

With this end in mind, I think of a young teacher with her children gathered round her informally, and a table full of books beside them. The teacher asks, "What poem will you have first, John?" John chooses and the teacher reads clearly and with evident enjoyment. The children listen, relaxed and com-

fortable. They choose again and again, old favorites. Sometimes they say "That's Mary's poem," meaning that Mary reads it or recites it acceptably; so Mary makes her contribution. Poem after poem is enjoyed without comment, except occasionally, "Read it again!" Presently the teacher says, "I have a new poem that is quite different from these we have been reading. See how you like it." She reads Walter De La Mare's "Horseman."

I heard a horseman  
Ride over the hill;  
The moon shone clear,  
The night was still;  
His helm was silver,  
And pale was he;  
And the horse he rode  
Was of ivory.

There is complete quiet, but no comment, and she reads it again. One little boy says, "It sort of makes me think of knights." Another child says, "I think I like it. It has a nice sound." The teacher reads it again and the period ends quietly.

The result is, of course, that these children eventually include "The Horseman" as one of their favorites. With such casual exposures to lovely poems, their taste broadens and their friendly feeling for poetry grows. They bring contributions from their home reading. Poetry is a genuine source of delight to them. They never stalk Pegasus with a heavy harness, they hold the golden bridle lightly and learn to fly.

# Opening Magic Casements\*

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THE question I should like to suggest for consideration is, "How can we judge the degree of success met by books, presented to children?"

Let us imagine ourselves in a children's bookshop or library. The myriads of new books that we see there, overwhelm us. Those of us most interested in juveniles are puzzled to know which to present and which would have success with children. We are then confronted with the necessity of finding some technique or method by which they may be judged.

From my personal experience, a satisfactory plan is one whereby the arrangement of an attractive exhibit is the first vital step to be considered in the presentation of books. This not only gives the book a fair chance, but also does away with unnecessary talking on the part of the teacher. In making selections, the teacher keeps in mind a plan of uniformity and continuity of experience and anticipates the type of responses likely to be aroused. Perhaps a few specific examples will help to make these points clear.

Such an exhibit was arranged, featuring *A MONKEY TALE* by Hamilton Williamson, for the younger children, and *WHAT HAPPENED IN THE ARK* by Walker and Boumphrey, for the middle grades. *WHAT HAPPENED IN THE ARK* goes extremely well, because it's what they call a funny book. A copy of *THE MONKEY THAT WOULD NOT KILL*, a favorite of theirs, was also shown, and the *JATAKA TALES OF INDIA*, opened to the story of "The Monkey and the Crocodile."

During the few days that the children

looked over and handled the books on display, various responses came forth. The book of *TOBY TYLER* by James Otis, was suggested by a fifth-grade boy as a good one to add to the exhibit, because of the interesting monkey in the book. The younger children discovered *AMELIAR ANNE AND THE MONKEY* in the library. The children added these.

As you may have noted, we found it particularly successful to build a collection of books around a single interest for different age-levels.

Reactions vary; to some stories or poems, the immediate reaction is, "Let's play it," while to others, the effect seems to be an inward aesthetic satisfaction. With the younger children, a familiarity with *HOW JACK WENT TO SEEK HIS FORTUNE* has always brought forth the request, "Let's play it." Another story that has proven equally successful from this viewpoint is "Little House" from the *RUSSIAN PICTURE TALES* and Milne's "King's Breakfast."

An entirely different type of reaction seems to be an inward aesthetic effect, brought forth by such a book as *THE MAGIC SWITCH*. The children listened with profound interest, the silence being broken only by the proverbial ticking of the clock. This story seems to be purely an emotional experience. One child said "It's just like a poem," and another, "It made me feel like I did when you read *THE SKIN HORSE* and *THE VELVETEEN RABBIT*"—both highly aesthetic books.

While reading *THE TALE OF GOOD CAT JUPIE*, a story about a little girl and a cat that really talked, another teacher wrote down the comments of the children. A very active boy said: "It makes me feel sleepy." Another

\*Paper read before the Elementary Section, National Council of Teachers of English, November 28, 1930.

# Teaching the Whole Child\*

RUTH MARY WEEKS

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THE National Council of Teachers of English reaches today its twentieth year, and as our association approaches its majority, the Council at last embraces all levels of instruction and all types of institution. Grade school teachers, junior and senior high school teachers, university professors, instructors in teachers colleges—all press the Council to lead the way to a unified program of English training integrated from top to bottom, and culminating in that mastery of English elements needed for a complete, happy, and effective life.

This challenge, the Council has accepted in launching this year a nation-wide study of the English curriculum, in which we shall have the co-operation of the federal government and of the major American educational associations. A distinguished personnel representing all levels of instruction has already been enlisted for this survey. Such united thinking should produce in 1933 a recommended course of study in English which will be a model for the whole country—not in the sense of rigid universal applicability, but model in being planned as a whole from primer grade to university-model in integration, in elimination of waste and duplication, in scientific grade placement of different types of material, and in implication of useful aims and effective methods. It will show how an English course should be constructed, and should guide practice forward throughout the entire United States.

It therefore seemed wise to devote this year's Council convention to the aims, scope, form, content, and execution of such an ideal curriculum as we hope our committee will

produce. The program lays before us every element that goes to the making of an English course; and merely to read it through gives one a thrilling view of the complexities and possibilities of our English job. Yet complex as it is, I believe that the union of all levels for organized planning will lead at last to student mastery of English work.

What masteries, however, shall we set as the goal of our English course? What are the tastes and powers useful in after life? To answer this question we must visualize clearly the whole of the life for which we train our students, and the whole of the human soul by which that life is led.

First comes the prosaic query as to what English skills life will demand of our students and in what particular situations these skills will be most often and vitally employed. Some of these skills are so universally employed in situations that absorb one's whole mind and attention that the skill must be automatic from long practice if it is to function when needed. Nor does command of a given skill teach its use in every situation. To the teacher of reading it was doubtless surprising when Mr. Clapp reported that the perusal of legal documents would offer one of the most common and important fields for the skill which she perhaps was trying to develop in her pupils through a study of *ALICE IN WONDERLAND*—and this may be one reason why business has been so disastrous a wonderland to so many people! However, such consideration of the practical functions of English may overlook its higher uses in developing the whole personality for a complete and happy life. In our transitional epoch, we cannot dogmatize as to the future form of any

\*Selections from the president's address, National Council of Teachers of English, November 28, 1930.

institution. But we know that certain human qualities have always marked the members of a fruitful society.

The human soul has four faces: thought, feeling, action, and laughter. I think—therefore I am. I feel—therefore I desire. I act—therefore I become more than I am. I laugh—and thereby I support the strain of life. For all these aspects of the personality, an English course must provide disciplined expression.

To think soundly on a basis of facts accurately conceived about a wide range of subjects is one mark of an educated man. In widening the student's range of intellectual interest, the English class of the present day most closely approximates one of its major functions. . . English study, from first primer lesson to the last graduate course in literature, offers in the teaching merely of reading alone all the elements of rigorous thought. First comes the observation of fact: what does the author actually say? Not what do you know and think about his topic, but what precisely does the *author* narrate, describe, or explain, and what relation do these points bear to the conclusions which the author draws? Students whom we teach to read with such accurate observation, submitting their minds to the sharp entrance of fact, are few and far between. The second discipline in thinking which comes from reading and the oral or written discussion thereof is questioning supposed facts for genuineness and truth. Third comes generalization on the basis of discovered fact, either by drawing original conclusions to explain matters read about, or by applying theories gleaned from books to one's personal affairs. My enthusiasm for teaching the appreciation of literature does not therefore lead me to believe in letting English teaching go soft and turn into a mere collective quivering with emotion. Recent tests show that students uniformly fail to appreciate reading matter of which they do not have at least 75 per cent comprehension. We know that exclusive use of the old method of dessicating analysis secures neither com-

prehension nor appreciation. But I hold that an English course which does not demand both in subject matter and method the keenest and most varied mental effort of its students on the full level of their individual capacity has failed of its first great purpose in enlarging the human personality; namely, enabling the child to think. . .

The second phase of the personality which we must consider in planning a curriculum is our emotional capacity. Thomas Huxley points out that it is sensitivity or the capacity for refined feeling which distinguishes the gentleman from the vulgar boor; and he suggests that emotional practice to develop fineness of feeling is a legitimate half of a liberal education. We practice the bodies of our students through physical exercise with a view to muscular strength and grace, and we practice our students' minds with a view to suppleness and soundness of thought. But in our schools do we at any point deliberately practice the emotions of our students with a view to their direction and refinement? . . . I notice that youngsters ask of each new thing "Does it give you a kick?" They seek emotional satisfactions, and it is ours to see that they find and become habituated to those satisfactions which are fine and good; it is ours to transform their crude test of "Does it give you a thrill?" into the civilized query of "Is it beautiful?" For in emotion lies the raw material of the sense of beauty, on which, rather than on ethical dogma, mature civilizations have always reposed. Appreciation is not, of course, purely emotional. Students do not love what they cannot understand. What man does not understand, he fears and hates, and for this reason, he has since the beginning of time destroyed his greatest leaders. And for this reason too, alas! students have often disliked, when prematurely presented to them, some of our greatest books. Yet understanding remains cold and powerless without the emotional warmth which transforms it into love. It is what men love or value that stamps their character and molds their conduct. On the whole, people do what they

like; experience shows they often know this to be wrong; and the inevitable educational inference is that the most basic task of home and school is to make them like or value what is good. To fasten man's affections on what racial experience has proved to be ennobling is the prime duty of education. . .

How to form such sound preferences within the English field thus becomes the major problem of the English teacher.

Fortunately our age provides a scientific answer. As physical science, instead of enslaving man to a mechanistic universe, has enabled him to control the elements, so the new psychology, instead of reducing man's inner nature to a plaything of circumstance and thought to a mere reaction, places in his hands the power to shape his very soul. We learn that tastes and behavior are conditioned by long familiarity, and our problem at once resolves itself into making the good so attractively familiar that the whole habit structure of the personality will set in that direction. Of no habits is this set more important than habits of emotion, and I revert to Huxley's statement that practice in fine feeling should constitute a significant part of a liberal education. . .

For action, too—the third face of the human soul—the well planned English course provides both vicariously by presenting the literature of adventure and achievement, and directly through student activities, and through the laboratory and project method so fully discussed at every other session, and so important for us to incorporate in our practice, since the man who merely thinks and feels is a half-developed dreamer—taking everything and giving nothing to life.

Finally, to support the strain of life, to keep his sanity and perspective, a man must laugh; and no English course which does not make room for laughter touches the whole child. Merriment there can and should be at every step in English teaching—playfulness of mind like that of the Oxford debaters, who are so at home with their ideas that they can

frisk about among them; emotional playfulness like that of negro music or the love poetry of Robert Burns; and sportiveness in action like the diverting stunts and parodies into which the lively spirit will break out on the slightest provocation. Such things rejoice the soul and repair the digestion. But merriment is not *all* that I imply in saying the English course must offer room for laughter. By laughter, I mean something further than gaiety. I mean the keen-witted laughter of the comic writers, called by Meredith the laughter of the mind or thoughtful laughter, which sees absurdities and inconsistencies and pretenses, and corrects them with good-tempered raillery, given and taken in a friendly spirit of improvement. Americans are a fun-loving but scarcely a witty people. Perhaps the fact that our national humor as glorified in the funny pictures and movie comics seldom rises above the practical joke may trace back to a neglect by school courses of the humorous element in all but the best-established writers. . .

To plan a curriculum which will not just cater to a desire for amusement, but exercise the imaginative wit of one's students, requires a touch of mother wit in oneself.

For one thing is certain. An English curriculum which develops the intellectual, emotional, and creative elements of our youngsters in well-balanced fashion can be planned and taught only by teachers who are themselves keen and sensitive and witty and creative. A teacher who does not know the world cannot plan for life in it. A teacher whose intellectual interests are not diverse and active cannot awaken such interests in others. A teacher whose nature is not emotionally rich cannot move others to response. A mirthless spirit cannot touch other hearts to laughter. No curriculum can be more humane than its framers and instructors. . .

We were put in the world to enjoy it, and the end of existence is to live. The art of living—that is the subject that we teach; the art of living! And we ourselves must be the masters of the art.

# Curricular Validity of the Stanford Achievement Dictation Test

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SCIENTIFIC studies of the written discourse of adults and of children have provided a basis for curriculum construction in spelling. The vocabularies of modern spellers are constructed in accordance with the findings of these scientific investigations. The measuring instruments which are used to determine the effectiveness of the school's work in the use of the "new" spelling curriculum must likewise be constructed in accordance with the scientific findings. It is the purpose of this article to appraise the curricular validity of Stanford Achievement Dictation Test.

Wilson<sup>1</sup> reports an analysis of the dictation exercise of the revised Stanford Achievement Test. He shows the position of the words in the dictation test in both Thorndike's *THE TEACHER'S WORD BOOK* and in Horn's *BASIC WRITING VOCABULARY*.<sup>2</sup> The latter is referred to throughout the article as the Commonwealth List. It is generally admitted that the Thorndike's *WORD BOOK* is a reading vocabulary. Consequently, as Wilson points out, this is not an entirely satisfactory check for validity of word selection. On the other hand, the Commonwealth List has its limitations as a spelling vocabulary, for it is composed entirely of words written by adults. It is quite generally agreed that in the construction of spelling vocabularies selection should be made from not more than the first four thousand words of highest frequency in the Commonwealth List. Breed<sup>3</sup> in the construction of his spelling vocabulary has made

use of the Commonwealth List and of the reports in five investigations of children's themes. Words common to both the adult list and the childhood vocabularies make up the greater part of his spelling vocabulary.

The writer has checked the words of Form A of the Stanford Achievement Dictation Test and Form W of the New Stanford Achievement Dictation Test against the Commonwealth List and also against Breed's composite childhood list. Since the latter is made up of five vocabularies,<sup>4</sup> a frequency of five indicates that the word is found in all five investigations of children's themes. Table I presents the position of each word of Form A in the Commonwealth List and the number of childhood vocabularies in which the word was found. The table is read as follows: The word "good" occurs among the 500 words most frequently used by adults and in all five childhood vocabularies. The word "duped" is not found in either the Commonwealth List or in the composite childhood list.<sup>5</sup>

Since Form A is one of the forms in the old edition of the test, let us now turn to one of the forms in the revised edition. Table II presents the results of the check of the words

1. Guy Wilson, "The Purpose of a Standardized Test in Spelling", *JOURNAL OF EDUCATIONAL RESEARCH*, XX, December, 1929.
2. Ernest Horn, *A BASIC WRITING VOCABULARY*, Monographs in Education, University of Iowa, First Series, Vol. 4.
3. Frederick S. Breed, *HOW TO TEACH SPELLING*, Dansville, New York: F. A. Owen Publishing Co., 1930.

4. (a) Nicholas Bauer, "The Writing Vocabulary of Pupils of the New Orleans Public Schools." New Orleans: Department of Superintendence, 1915.
- (b) W. Franklin Jones, "Concrete Investigation of the Material of English Spelling with Conclusions bearing on the Problems of Teaching Spelling." Vermillion, South Dakota: University of South Dakota, 1914.
- (c) H. J. Smith, "Spelling Vocabularies of Children in the Elementary School." Unpublished study, University of Wisconsin, 1913.
- (d) C. K. Studley and Allison Ware, "List of Words based upon the Compositions of Children." Unpublished study, State Normal School, Chico, California, 1917.
- (e) W. F. Tidymann, *SURVEY OF THE WRITING VOCABULARIES OF PUBLIC SCHOOL CHILDREN IN CONNECTICUT*. Teacher's Leaflet No. 15. Washington: Bureau of Education, 1921.

5. 1a is used to refer to the 500 most frequently used words, that is, words with a position from 1-500; 1b to words with a position of 501-1000, etc.

TABLE I  
Analysis of Words in Form A of the New Stanford Achievement Dictation Test

Child- hood Lists	Position in Commonwealth List									
	1a	1b	2a	2b	3a	3b	4a	4b	Not in first 4000	Not in List
5	also boy bring good let little mother school very your	experience fire sweet woman	ball clean lonesome	camp coffee	bread	king rubber		merchant		spoil
4	reason soon the them to-day were	brought church season	library			rose	dangerous gather		queen telephone	
3	have out	secretary shown	immediately usually	campaign	fashion				abundant colonel	
2	is satisfactory my	building policy insurance	representation vocation apparently possibility	frequently occurred	domestic		amusing efficient employment pledge process		bushes customary enforce extravagant lieutenant parliament	
1							install	qualified unknown	adieu deferred expedition fatigue guides mysterious pageant promenade proprietor	casualty cheerless Cologne conquerors demeanor distraught duped isthmus luxuriant notoriously nuptials opponents pitiable sensational unfeigned venomous
0		standard	financial		educational					

TABLE II  
Analysis of Words in Form W of the New Stanford Achievement Dictation Test

Position in Commonwealth List												
	1a	1b	2a	2b	3a	3b	4a	4b	Not in first 4000	Not in List		
5	back boy come different dinner good name party school time well	family ought plant woman	ahead cousin honor judge	boat pick yellow	chicken	fence race rubber		merchant				
4	offer three to to-day took	church eat stand	excellent foreign	occurred step valuable	famous	praise ran						
3	be in on	especially secretary	immediately gentleman prefer	avoid	built jealous	peach			chauffeur			
2	it	health to-night		acquaintance quickly	professor	illness	gloomy virtue		nuisance			
1				develop quarantee schedule unusual	objection	competition religious			employee grippe mysterious proprietor solemn	poulitce ptomaines		
0	a		undoubtedly	series		correspondent notified recovered		apples incidentally trifle	alleged ceremonies eminent farce fatiguing humorist minority politician	anhydrous antonyms aqueous caucus coaxing frock fuchsia nausea occupants parliamentary paroxysms Zephyr		

in Form W. of the New Standard Achievement Test. The table is read the same as Table I.

The words of most questionable validity are those that occur neither in the childhood vocabularies nor in the Commonwealth List. They are the following:

anhydrous	coaxing	occupants
antonyms	frock	parliamentary
aqueous	fuchsia	paroxysms
caucus	nausea	zephyr

These words are listed near the bottom of the last column in Table II.

Likewise, words not found among the four thousand most frequently used by adults and not found in any of the childhood vocabularies need explanation. These words are:

alleged	fatiguing
ceremonies	humorist
eminent	minority
farce	politician

A total of twenty words, or 18.5 of the words in Form W, are not found in the writing of children and are not found among the four thousand words most frequently used by adults.

The test maker in spelling is confronted

with the task of selecting words that are valid and that at the same time satisfy difficulty requirements. It seems possible to find substitute words of greater social value than the most questionable words in Table II and at the same time meet difficulty requirements. Two examples will illustrate:

The words "caucus" and "parliamentary" are not found in either the Commonwealth List or in the composite childhood list. Each word has a difficulty value of 66 in the "Sixteen Spelling Scales." The words "restaurant" and "privilege" might be substituted for these words. "Restaurant" is found in all five childhood vocabularies, has a value of 5a in the Commonwealth List (first 5000) and a difficulty on the "Sixteen Spelling Scales" of 67. "Privilege" is found in two of the childhood vocabularies, has a frequency of 2b (first 2000) in the Commonwealth List, and has a difficulty value of 64 on the "Sixteen Spelling Scales."

It seems fair in view of the facts presented above to conclude that the two forms of the Stanford Dictation Test analyzed contain far too many words that lack the support of scientific curriculum-making principles. In other words, these two forms are seriously lacking in curricular validity.

## OPENING MAGIC CASEMENTS

(Continued from page 109)

said: "It seems almost real"; and another: "I wish it would go on and on and on."

A fifth-grade boy recently made this comment to me, after reading *LITTLE ROBINSON CRUSOE OF PARIS*, "On pages 15, 17, 19, 27 and 134 I almost cried."

The reactions, which I have touched upon, represent only a few of the expressions and responses, that are provoked by the books.

If expressions and responses come forth, which clearly indicate that the child has had a delightful experience, or has been furnished an incentive to read further literature

of the same nature, it might be considered that the books presented were successful. I do not, however, attempt to say that hard and fast lines of judgment can be established, because, after all, books can open up new vistas to reach the imagination, and it is only through experience that we can learn about them.

May books serve as magic casements, which, as Nora Archibald Smith says, "open wide little Wonder-Eyes inside." To conclude, I quote from the same author:

"Close not, Casements, till their eyes  
Visions see of Paradise."

# Building a Language-Composition Curriculum in the Elementary School

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## Part II: OBJECTIVES FOR FOURTH GRADE LANGUAGE-COMPOSITION

THIS is the second in a series of articles upon the construction of curricula for language in the elementary school. The first concerned the principles which the writer followed in actually making a curriculum in language-composition for the fourth grade in the local training school. The present article presents the results of an investigation in identifying the objectives of language-composition teaching.

The technique followed was that of analyzing lists of existing objectives. Insofar as possible, the writer utilized aims derived by objective investigation, but as such studies seemed few, this source was supplemented by consulting a few standard books which set forth syllabi in language-composition, and by using two city courses of study.

Objectives stated by investigators and authorities proved to be many and diverse, so that the writer decided to use a card system in collecting, copying similar statements of any one objective on a single card in the exact words of each author. Some authors stated objectives in such broad terms that one objective would cover several more specific ones given by other writers. In such cases the general objective was written along with each of the specific ones to which it seemed clearly to apply.

The objectives were organized upon the basis of the nine functional centers identified by Johnson. The purpose of this organization was to see which functional centers are most stressed in existing lists of objectives, and also to see what aid such objectives might be in deciding what activities would contribute to each specific functional center. The writer is convinced that the procedure of copying each objective as many times as it

applied to different functional centers was uneconomical.

Part of the problem of organizing was cared for by the copying of similar statements of any one objective on a single card. The central idea on a card was then labeled very plainly; e. g., *Expression*: organization; or *Mechanics*: punctuation. Cards were then arranged in systematic order and a table prepared to show the frequency of mention of each "central idea."

Upon the basis of this frequency table, a policy of including or excluding objectives from the writer's derived list was decided. Upon close inspection, it seemed that mention by three or more of the twelve authors would be a good basis for choice. On the play level (Bobbitt)\*, the writer assigned an arbitrary weighted value to each author's list of objectives and got a total value for each objective to be included. Pendleton's mentions were counted 5; the city courses of study, Searson's investigation and the year-books counted a value of 4; Bobbitt's study, 3; and the remaining authors, 2. In the list of objectives, those starred ranged in total value from 15 to 30. *Correct usage, punctuation, fluency, capitalization, vocabulary, pronunciation, good delivery, and organization* ranked highest in descending order. (See Table I).

Many of the investigators and authorities stated the objectives in terms of teaching; e. g., "To make the free expression of ideas a pleasure to the children." Others merely indicated them by topics, as "Good conversation." The writer is of the opinion that objectives should be stated from the viewpoint

\*See Bibliography, p. —, for studies referred to in this article.

of the learner, and that the imperative form is more dynamic. She, therefore, has stated each objective as the pupils' aim; e. g., "Develop ability to think on your feet."

This article includes only the objectives which bear directly upon expressional situations and a few more general ones which deal with matters of mechanics and correct usage. However it is conceded that the various phases of correct usage, punctuation and capitalization deserve a detailed study to determine inclusion and grade-placement. Studies are already available which, if summarized, would provide a core curriculum for these more technical phases of language-composition teaching.

The following shows the number of objectives tabulated for each of the functional centers. Some of those highest in frequency owe the large number of mentions to their bearing on both written and spoken language; therefore matters of mechanics may pertain to both oral and written expression.

Letters	17
Conversations	17
Discussions	12
Formal discussions	16
Reports	23
Personal memoranda	4
Special occasion talks	19
Direction	18
Story-telling	11

The specific objectives which were determined by the present analysis of existing lists of objectives follow. They are organized under four main headings: *Expression*: particular forms; *Expression*: items bearing on various forms; *Mechanics of Expression*; and *Correct Usage*.

### *Objectives for Fourth Grade Language-Composition*

#### EXPRESSION: PARTICULAR FORMS.

##### Letters

1. Write simple courteous business letters in correct form (for purposes of securing or acknowledging information and materials.)

2. "Write easily and rapidly effective informal notes and letters." (Pendleton, no. 78)

##### Business forms

Draw up or fill out business forms required in fourth-grade school activities.

##### Memoranda

Use an economical and orderly system of taking memoranda from conference and reading.

#### EXPRESSION: ITEMS TOUCHING ON VARIOUS FORMS.

##### Qualities of statements

1. Speak and write with ease and fluency.
2. Express your meaning clearly and pointedly.
3. Be direct and forceful in presentation.
4. Understand and use means of recounting actual and vicarious experiences vividly.
5. Employ variety in sentence structure and in word choice.

##### Creativeness in thinking

Engage in activities which encourage imaginative and creative expression (as dramatization, making rhymes.)

##### Spontaneity

"Gain pleasure from the free expression of ideas."

##### Style

Use effectively, in all informal expression, "simple, direct, conversational language." (Pendleton, no. 90)

##### Organization

1. Collect and arrange effectively materials to be used in expressional situations.
2. Select a particular phase of a subject.
3. Arrange the sentences developing this particular phase in an orderly sequence.

##### Ability to think

1. Develop ability to think clearly, cleverly, honestly.
2. Develop ability to think on your feet.

## Sentences

1. "Begin a writing simply and directly with a significant first sentence." (Pendleton, no. 56)
2. Use clear-cut sentences.
3. Avoid choppy sentences.

## Vocabulary

1. Consciously employ in expressional situations words learned in other subjects and in independent reading.
2. Avoid monotonous repetition of words.
3. Use words with precision.

## Courtesy

Listen attentively and thoughtfully when being addressed. (Pendleton, no. 15)

## MECHANICS OF EXPRESSION:

## Oral: Delivery

1. Speak simply, directly, naturally.
2. Develop poise and ease of manner.
3. Maintain seemly posture.
4. Use "well-modulated, natural, conversational tones in all oral work." (Kansas City)

## Oral: Pronunciation, enunciation

1. Pronounce words properly.
2. Articulate distinctly.

## Written: Punctuation

"Punctuate accurately and speedily while writing." (Pendleton, no. 21)

## Written: Capitalization

"Capitalize speedily and accurately in one's writing." (Pendleton, no. 7)

## Written: Manuscript Form

Follow definite standards in arranging written work upon page.

## CORRECT USAGE:

## Attitude

1. Expect yourself without hesitation or doubt to use good English.
2. "Appreciate the value of using the correct forms of certain words in writing." (Denver.)

## Ability

1. Speak and write—at all times "and without great concentration of attention—English which is grammatically correct." (Pendleton, no. 3)
2. Overcome individual language errors.

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# Individualization of Grammar in the Intermediate Grades

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(Continued from March)

**EDITOR'S NOTE:** Miss Rieman gives in these articles, a unit on capitalization and punctuation for a 7B grade.

The first step, in this unit, is an exploratory test, which is designed to reveal a pupil's weaknesses, and enable him to correct them through the lesson sheets which follow. The lesson sheets are arranged in the same sequence as the divisions of the exploratory test. The pupil who has made a perfect score on part B of the test, for instance, can use periods correctly with abbreviations, and so need not spend any time on the B lesson sheet, which teaches this use of the period.

Pupils confer with the teacher while working on the lesson sheets. They correct these sheets themselves, from keys furnished by the teacher.

As a group finishes a unit, the members are called together by the teacher for a general discussion of the work. This discussion period is followed by an achievement test. The teacher corrects the exploratory and achievement tests only.

A record sheet for the unit, and the exploratory test were published in the March Review. The first four lesson sheets, and the correction keys, appear in this number. Remaining lessons, and the achievement test will be published later.

## LESSON A. THE CAPITAL LETTER

### I. Explanation

Have you ever wondered in reading or writing a story, why capital letters are used? Has it ever occurred to you what our books or stories or even letters would be like if no capitals were used? See if you can think of one good reason for their use. Write your reason in your notebook and then compare it with the key.

#### Key to Explanation

1. Use capitals to point out the important words.

2. Use capitals to show where a sentence begins.

### II. Practice Exercises

In the following sentences you will have many opportunities to use capital letters. When you have copied the sentences and put in the necessary capitals, you will be able to see whether or not you know when to use capital letters.

1. mary smith is a student in the pingree school.
2. john will spend two weeks in massachusetts.
3. my home is on highland avenue.
4. the old man said, "the boys have been repairing my fences."
5. when did i say i could go?
6. it is not raining rain to me,  
it's raining daffodils;  
in every dimpled drop i see  
wild flowers on the hills.
7. on wednesday, october 3, we left shreveport,  
louisiana.
8. was there a bible on her desk?
9. the boy who raised the flag was bobby.
10. mary sang in the church.

If you have difficulty in deciding whether you should use capitals or not, perhaps the following rules will help you.

### Capitalize:

1. The first word of every sentence.
2. The first word of every direct quotation.
3. The first word in every line of poetry.
4. Names of particular persons, places or things.
5. Words referring to God and the Bible.
6. I and O.
7. Proper adjectives.
8. Names of the days of the week and the months of the year but not the seasons.
9. The principal words in a title.
10. The *first* and *last* words in a salutation of a letter; but only the *first* word in the complimentary close.

Compare your sentences with Key A. If you have any questions, ask your teacher for help. If you understand this lesson, go on to the lesson which is lettered like the next part of the Exploratory Test on which you need help.

#### Key to Lesson A

1. Mary Smith is a student in the Pingree School.
2. John will spend two weeks in Massachusetts.

3. My home is on Highland Avenue.
4. The old man said, "The boys have been repairing my fences."
5. When did I say I could go?
6. It is not raining rain to me,  
It's raining daffodils;  
In every dimpled drop I see  
Wild flowers on the hills.
7. On Wednesday, October 3, we left Shreveport, Louisiana.
8. Was there a Bible on her desk?
9. The boy who raised the flag was Bobby.
10. Mary sang in the church.

## LESSON B. THE PERIOD

I. *Explanation*

In Unit I we found that periods are used at the end of sentences that state a fact or a command. There are other times when we use periods and one of these is after abbreviations. There are times when we write shortened forms of words in order to save time and then we put a period at then end, as:

Mr. for Mister — Mr. Martin

Names of people are often abbreviated, and we often go so far as to write only the first letter of the person's first and second given name, as:

Mr. G. C. Clarke for Mr. Gordon Charles Clarke

II. *Practice Exercises*

These sentences give you an opportunity to see whether you can tell abbreviations when you see them, and to put in the periods which they should have. Copy the sentences in your notebook and place periods where they are needed.

1. Dr Keal called at 4 P M
2. The Hon L C Cramton lives at Lapeer, Mich
3. Put your books in your lockers
4. The Hon Chas E Hughes gave the principal address
5. Her address is 6722 Vineland Ave, Hartwell, Mich
6. He sings in the choir at St Paul's Cathedral
7. Mr and Mrs S L Lewis, who live in New York City, N Y, are our guests
8. The abbreviation for Detroit Yacht Club is D Y C
9. Dr Hewitt's offices are in the David Whitney Bldg
10. Woodward Ave and Second Blvd are only one block apart

Use Key B to correct your answers. If you do not understand any point, ask your teacher to help you. When you are sure you know how to use periods with abbreviations, go on to your next lesson.

*Key to Lesson B*

1. Dr. Keal called at 4 P. M.
2. The Hon. L. C. Cramton lives at Lapeer, Mich.
3. Put your books in your lockers.

4. The Hon. Chas. E. Hughes gave the principal address.
5. Her address is 6722 Vineland Ave., Hartwell, Mich.
6. He sings in the choir at St. Paul's Cathedral.
7. Mr. and Mrs. S. L. Lewis, who lives in New York City, N. Y., are our guests.
8. The abbreviation for Detroit Yacht Club is D. Y. C.
9. Dr. Hewitt's offices are in the David Whitney Bldg.
10. Woodward Ave. and Second Blvd. are only one block apart.

## LESSON C. COMMA IN APPOSITIVE EXPRESSIONS

I. *Explanation*

You have already learned many uses of the comma and this lesson tells you about another. Look at the following sentences and see if you can tell whether they mean the same thing.

Mrs. Smith, my mother is here.

Mrs. Smith, my mother, is here.

You may be sure that you understand by writing on a slip of paper the words which should be placed in the blanks in these next three statements and then comparing your words with the key.

1. In the first sentence Mrs. Smith is the person spoken ———.
2. In the second she is the person spoken ———.
3. The difference in meaning is made by the use of the ———.

Notice that in the sentence "Mrs. Smith, my mother, is here", the word "mother" explains who Mrs. Smith is. Whenever a part of a sentence explains another part in this way, it is called an *appositive*. The *appositive* may be one word or a group of words, but it is always separated from the rest of the sentence by commas.

*Key to Explanation*

1. to
2. about
3. comma

II. *Practice Exercises*

You will have an opportunity to practice using commas with appositive expressions if you will rewrite these sentences and insert the necessary commas.

1. John my best friend's brother is coming to visit.
2. I like to read "Green Mansions" the book I bought yesterday.
3. Have you seen the pony the Shetland pony?
4. Mary Smith the famous swimmer who crossed the river is to be here tomorrow.
5. I have often wondered if Mary I mean Cousin Mary had seen her.
6. The red barn that was destroyed by fire was insured.

7. Did you meet Mrs. Howard the lady dressed in black?
8. Mary child what have you been into?
9. The Bryant School which was recently built is a beautiful building.
10. The Bryant School the one which was recently built is a beautiful building.
11. "Freckles" a story about a waif is a good book to read.
12. The typewriter the black one is the best.
13. Did you ever see that bird the red one?
14. Black Dan the man who bought our farm is in White Pigeon, Mich.
15. Our team the one in the seventh grade has won all its games.

Use Key C to check your work. If you have any questions, ask your teacher for help. When you are sure you understand this lesson go on to the lesson which has the same letter as the next part of the Exploratory Test which caused you trouble.

#### Key to Lesson C

1. John, my best friend's brother, is coming to visit.
2. I like to read "Green Mansions", the book I bought yesterday.
3. Have you seen the pony, the Shetland pony?
4. Mary Smith, the famous swimmer who crossed the river, is to be here tomorrow.
5. I have often wondered if Mary, I mean Cousin Mary, had seen her.
6. The red barn, that was destroyed by fire, was insured.
7. Did you meet Mrs. Howard, the lady dressed in black?
8. Mary, child, what have you been into?
9. The Bryant School, which was recently built, is a beautiful building.
10. The Bryant School, the one which was recently built, is a beautiful building.
11. "Freckles", a story about a waif, is a good book to read.
12. The typewriter, the black one, is the best.
13. Did you ever see that bird, the red one?
14. Black Dan, the man who bought our farm, is in White Pigeon, Mich.
15. Our team, the one in the seventh grade, has won all its games.

#### LESSON D. QUOTATION MARKS AROUND TITLES

##### I. Explanation

Have you ever wondered how the names of books, poems, or stories are shown in sentences? Read the following sentence and find the words which give the title of a book.

The Young Trailers was written by Altsheler. How could you make it very plain what the name of the book is?

In printed material, the names of books, poems, or stories are shown by printing them in italics. But in writing, whenever the name is a part of a sentence, it is enclosed within quotation marks, thus: "The Young Trailers" was written by Altsheler.

##### II. Practice Exercises

Can you apply the above rule in these sentences? Copy them corrected, in your notebook.

1. I have just finished reading Rebecca of Sunnybrook Farm.
2. The class was reading The Piece of String by De Maupassant.
3. Trees by Joyce Kilmer is Mary's favorite poem.
4. Many boys like to read Oliver Twist.
5. Have you ever read the Aeneid?
6. Little Women is an old book.
7. The First Snowfall is a poem by what author?
8. Did you like the story about Ichabod Crane?
9. The Headless Horseman is a story in one of the readers.
10. Do you know Hats Off?

Compare your sentences with Key D, to correct your work. If you do not understand any point, ask your teacher for help. When you are sure you understand go on to your next lesson.

#### Key to Lesson D

1. I have just finished reading "Rebecca of Sunnybrook Farm".
2. The class was reading "The Piece of String" by De Maupassant.
3. "Trees" by Joyce Kilmer is Mary's favorite poem.
4. Many boys like to read "Oliver Twist".
5. Have you ever read the "Aeneid"?
6. "Little Women" is an old book.
7. "The First Snowfall" is a poem by what author?
8. Did you like the story about "Ichabod Crane"?
9. "The Headless Horseman" is a story in one of the readers.
10. Do you know "Hats Off"?

# Editorial

## PROFESSIONALISM AND ETHICS

**M**ORE than ever before, teachers today need the poise that comes from professional spirit and consciousness. Unhappiness and unrest in the community during the present period of depression increase the strain of school work, and make it difficult to get along with those with whom we work, whether members of our own profession, the children we teach, the public we serve, or the tradespeople with whom we deal. One of the universal accompaniments of economic disturbance is suspicion and lack of business or professional confidence.

At best, spirit in the teaching profession is none too strong. A comparison of the teaching profession with other professions on the basis of the fifteenth census reveals many weaknesses in the educational group. These weaknesses are particularly evident when teaching is compared with the group of older professions, law, the ministry, and medicine, of which education is a fourth member.

A digest of census information, relative to the professions, made by Ralph D. Owen in an article entitled "The Census and the Teaching Profession," published in December, 1930, in *THE PHI DELTA KAPPAN*, does much to clarify the position of educators. Mr. Owen gives, as the five characteristics of a profession:

- "1. The ideal of service to humanity rather than that of personal profit.
- "2. Specialized knowledge and skill preserved in technical language.
- "3. Protracted period of preparation.
- "4. Life membership.
- "5. Effective organization."

Professionalism excludes both selfish aggrandizement and sentimental self-sacrifice. It comes from centuries of background that is taken quite seriously by the group inheriting it. Professionalism means that members of the group have a code of ethics to guide

them, and an organization to direct them in maintaining their work on a high plane.

Judging from the facts set forth by Mr. Owen, teachers have less to rely on in these respects than do members of the other professions with whom they may be grouped. Hence it is highly important that teachers endeavor to quicken their professional consciousness with a study of problems of ethics at this time of unusual stress.

It would be helpful, undoubtedly, for most school faculties to read and discuss the "Code of Ethics of the National Education Association." This code embraces three phrases: the teacher's "relations with pupils and to the community," the teacher's "relation to the profession," and third, the teacher's "relations to members of the profession."

A most enlightening and helpful document, in this connection, is "Ethics in the Teaching Profession," Volume IX, number 1, January, 1931, of the *RESEARCH BULLETIN* of the National Education Association. This document is a thorough-going study, the result of an investigation by the director of records of the N. E. A., Theodore D. Martin. The data compiled were drawn from questionnaires sent to schools of law, medicine, architecture, commerce, business, dentistry, journalism, and nursing, as well as education. Letters and personal interviews with representatives of each of these eight professions furnished additional information. The bulletin gives also a list of standards for professional conduct among teachers, drawn from codes of various state teachers organizations and the N. E. A.

It should be our concern, as teachers, to see that the ethics of our profession are observed, that standards are maintained, and that education shall deserve the respect due it as a profession of long and honorable history.